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ABSTRACT

THE FOLLOWING IS THE FULL TEXT OF THIS DOCUMENT: Two-semester program: The working center of the program is the production of two original plays, written by the drama teacher of Raney Junior High and based on ideas or interests researched by teacher and drama students. Four goals direct the writing of each play: (1) to have the original play do what the professional plays do not do--house the typical turnout for a school play (thirty hopeful girls for every ten boys); (2) to present diverse aspects of specific historical events or movements; (3) to illustrate ethical or moral predicaments and struggles of individuals and/or groups; (4) to provide a structure in which the creative, practical, and technical talents and skills can come together in a broad and various learning experience for each participant; i.e., the "actor" must also become the "carpenter"; the leader in one phase of the production must become the follower in another phase. Subject matter of plays reflects the goals: USO girls stranded during World War II; the reactions of the women of New Orleans to Andrew Jackson and his "dirty shirts"; the boom and bust of the "Roaring Twenties"; an Irish village in conflict with its English overlords; a futuristic flight into a world where the images of the "idiot box" are no longer what one watches but what one lives; an old woman's fight with the Right of Public Domain; a Saxon keep's struggle against its Norman conquerors; a group of women "libbers" setting up a co-op farm; a southern family split by differing views of the approaching Civil War, etc. Seventh, eighth, and ninth graders form the acting nucleus. Elementary and high school students, as well as faculty members, serve as guest actors. Work and technical crews come from everywhere: students, faculty, administration, parents, and community people. Involvement is broad--from set construction to costuming; from program printing to technical problem solving. A retired coal miner, a Ph.D., a finance consultant, and a wildcat oil man have been very important parts of a very important support system. An award-winning photographer has sold tickets for us; a football coach has cooked chili for the work crew. By the simple process of asking for it, we have received help from the biggest and the best: when a bagpipe was needed, an antique collector provided one; when fifty crackerjack uniforms were needed, the United States Navy provided them. [This document was selected by the Association of California School Administrators (ACSA) Task Force on Public Confidence as descriptive of a promising practice or exemplary project worthy of highlighting for the California educational community.] (Author)

ED240619

"The Play's the Thing" - In Which, One Finds Himself and Others

Letha Raney Junior High School
Corona, California

This document was selected by the Association of California School Administrators (ACSA) Task Force on Public Confidence as descriptive of a promising practice or exemplary project worthy of highlighting for the California educational community.

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OUTSTANDING PROGRAM DESCRIPTION FORM

Corona-Norco Unified School District

Name of School, District or Agency: Letha Raney Junior High — Grade Levels: 7, 8, 9

Address: 1010 West Citron — Telephone: (714) 736-3221

City: Corona — State: Calif. — Zip: 91720

Name of Contact Person: Laura Rhinehart — ACSA Region:

Name of Course, Program, Project or Policy: "The Play's The Thing" - in which, one finds himself and others.

Date of Operation of Program or Project: On-going program - Fall and Spring of School year: 1976/77 -- 1983/84

In 300 words or less please describe your program specifically enough for others to follow. Please include your program's
(1) primary purpose (how it benefits students)
(2) participants (grade levels of students, professional staff, community persons, etc)
(3) evaluation data (if available)

Two-semester program: The working center of the program is the production of two original plays, written by the drama teacher of Raney Junior High and based on ideas or interests researched by teacher and drama students.

Four goals direct the writing of each play: (1) to have the orignial play do what the professional plays do not do--house the typical turnout for a school play (thirty hopeful girls for every ten boys); (2) to present diverse aspects of specific historical events or movements; (3) to illustrate ethical or moral predicaments and struggles of individuals and/or groups; (4) to provide a structure in which the creative, practical and technical talents and skills can come together in a broad and various learning experience for each participant i.e. the "actor" must also become the "carpenter;" the leader in one phase of the production must become the follower in another phase.

Subject matter of plays reflect the goals: USO girls stranded during World War II; the reactions of the women of New Orleans to Andrew Jackson and his "dirty shirts;" the boom and bust of the "Roaring Twenties;" an Irish village in conflict with its English overlords; a futuristic flight into a world where the images of the "idiot box" are no longer what one watches but what one lives; an old woman's fight with the Right of Public Domain; a Saxon keep's struggle against its Norman conquerors; a group of women "libbers" setting up a co-op farm; a Southern family split by differing views of the approaching civil war, etc.

Seventh, eighth and ninth graders form the acting nucleus. Elementary and high school students, as well as faculty members serve as guest actors. Work and tech crews come from everywhere: students, faculty, administration, parents and community people. Involvement is broad--from set construction to costuming; from program printing to technical problem solving. A retired coal miner, a Ph.D., a finance consultant and a wildcat oil man have been very important parts of a very important support system. An award-winning photographer has sold tickets for us; a football coach has cooked chili for the work crew. By the simple process of asking for it, we have received help from the biggest and the best: when a bagpipe was needed, an antique collector provided one; when fifty crackerjack uniforms were needed, the United States Navy provided them.

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NAME Laura Rhinehart DATE February 12, 1984

Send completed form and return to ACSA Public Confidence Task Force, Public Relations Department.